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by their very inherent nature are either helpful or detrimental to the cultivation of taste.

How to use these mediums most effectively is the great problem before the thoughtful people of our country today.

The July number of THE AMERICAN MAGAZINE OF ART will be given over chiefly to the consideration of the life and services of the late John W. Alexander, publishing the addresses made at the Memorial Meeting held at the Corcoran Gallery of Art, May 18th, under the auspices of the American Federation of Arts, with reproductions of paintings by Mr. Alexander, many of which will have been included in the Memorial exhibition shown simultaneously in the Corcoran Gallery of Art. It is impossible at so short a range to truly estimate the value of the service which Mr. Alexander rendered, but it is with a deep sense of appreciation and an earnest desire to continue the influence which he so strongly exerted that these tributes have been arranged and will be rendered.

The American Association of Museums holds its annual convention in Washington this year from May 15th to 17th. The American Federation of Arts assembles in convention in the same city from the 17th to 19th. As this magazine goes to press just as these meetings are assembling it is impossible to give more than this brief announcement, but detailed accounts of both meetings will be published in a subsequent issue.

NOTES

ALEXANDER
W. DRAKE

The following beautiful and altogether fitting tribute to the late Alexander W.

Drake was written by his long-time associate at the Century Company, Mr. Robert Underwood Johnson, as a letter to, and published in, the *New York Evening Post* of February 8th. It is republished here by special permission:

"I am sure that in the throng that attended the beautiful service for Mr.

Drake at the Church of the Ascension today (Feb. 7th), there were many who would like to say a public word of tribute to the qualities of mind and heart that endeared him to them—qualities which are not usual in themselves and certainly are rare in combination, and which in this instance have gone far to enrich the life of this community and of the whole country.

"I shall not speak of Mr. Drake's service in the promotion of the art of wood-engraving, to which his experiments gave new vitality, and between which and extinction stands the life of our great engraver Timothy Cole and that of one or two worthy associates; or of his exploitation of painting and sculpture by the presentation through the *Century*, in conjunction with Mr. Gilder, of their finest examples. These are already matters of record, and speak for him who never spoke for himself. Enough to say that if we had had, as in France, a National Bureau of Fine Arts, Mr. Drake would have been the one man most fitted, by his ideality and his force of practical administration, to be the director of it.

"I wish to speak only of two points—first, the comprehensiveness, the severity, and the loyalty of his artistic taste. Here was a man who loved beauty as a principle, seeking it out with a gentle enthusiasm of joy, rather than stopping to rail at our abounding ugliness. He made no compromise with the integrity of his exquisite taste; no personal consideration operated to lower his standard, which ran in little things as in great. He felt that if America shall ever attain a classical sense of beauty out of which shall come an era of art of great worth, it will be by a rigid cultivation of taste in every department of life. In his more than forty years of close touch with the artists of his time, while his own sensibilities drew much from them, it is safe to say that he gave more than he received. His feeling for color, proportion and form seemed faultless, and his unrecorded comments on works of art would have made one of those volumes that always seem more precious because they have never been written.

"The other point, which it is wholesome to accentuate, is the constancy and abundance of his personal service. Of those

who filled the church today I doubt if there was one who had not received from him some special, often unusual, mark of his friendliness in gift, counsel, or sympathy. To quote Shakespeare, he was

The kindest man,
The best-conditioned and unwearied spirit
In doing courtesy.

This radiance of good will is not a posthumous fancy; it was the first thought of him in the minds of those who met him and it found expression at the several memorable dinners in his honor given at the time of his retirement from his active and loyal service of the *Century*. He befriended many a struggling draughtsman and engraver, especially in the later years of his editorship when new fashions in illustration and the abandonment of engraving gave poignancy to their struggle for life. We who were associated with him knew of some of these generousities by inference, for such good actions were done by stealth only to be found out by accident. But what was as open as the day was the gentleness of his sympathy. The French say that there is no real friendship without some tenderness in it, and this moving quality he put into even casual courtesies, so that one left his presence with an access of self-respect and a kindling of brotherhood. I wish it were in my power to define more accurately this lovable quality, this charming atmosphere of the man. It is the highest tribute to him that his friends and even his acquaintances who may happen to read these lines will divine what I am so inadequately endeavoring to convey.

"Whatever of beauty there may be in reserve after the wondrous beauty of this world few could be better qualified to enjoy and appreciate it than this sensitive spirit, who in his long life of happiness and devotion gave to a multitude the true meaning of art."

FIVE TALKS ON ART TEACHING

An interesting five-day demonstration of teaching Art was given in Grand Rapids, by Dr. James Par-ton Haney, Director of Art in the New York City High Schools, during the first week in May. Dr. Haney had been invited to come to Grand Rapids by the Western Drawing and Manual Training Association,

and various other Grand Rapids organizations took advantage of his presence to have him tell of his studies made in industrial art schools abroad, and of the work now being done in the great high school system in New York. Six different talks were given, most of them being illustrated with drawings which the speaker made in colored crayon before his audiences. In his talk before the Round Table of the Association he used a class of children to assist him, and developed some of the tiny little plays which he termed "dramatic interludes," in the same fashion that he employs in speaking to large audiences of children in the Metropolitan Museum of Art in New York. The subjects discussed were: "Art and the Child," given before the State Institute of Teachers; "The Art of Teaching Art," given before the Round Table of the Western Association; "Art Teaching in High Schools," given before the main body of the association; "The Art Plant," an address given at the luncheon of the Grand Rapids Art Association; "Industrial Art at Home and Abroad," given before a mass meeting of citizens arranged by the Association of Commerce and the Merchants' Association of Grand Rapids; "The Art of the Landscape Painter," given before the Ladies' Literary Club.

THE NEEDLE AND BOBBIN CLUB

A Needle and Bobbin Club has been organized in New York to encourage and maintain interest in hand-made fabrics, to promote these industries in the United States and to afford those interested an opportunity to meet and discuss lace and allied subjects, as well as to visit private collections. The membership is not limited to New York City and is of two classes, active members paying \$5.00 a year and associate members paying \$1.00. Miss Gertrude Whiting is the president, Miss Frances Morris of the Metropolitan Museum of Art, corresponding secretary, and Mrs. Harry Markoe, chairman of the membership committee.

NATIONAL PARKS TOUR

For the purpose of promoting intelligent interest in our great National Parks, the American Civic Association has planned a National Parks Tour for the